## BER 23, 1973

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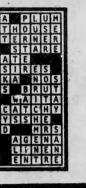
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# Answers



NOVEMBER 23, 1973 The BRUNSWICKAN - 23

## By RICK BASTON

Brothers and Sisters - The Allman Brothers Personnel - Allman brothers all instruments Rating - Good

Comments - The Allman Brothers seem to be a band plagued with bad luck; yet they still manage to produce some fine music. Yet there is another problem with the Allman Brothers, everyone always feels sorry for them and says everything they do is great. This is a problem because everything they do isn't great.

This new album for instance is receiving rave reviews all over the place; but I wonder, because some of the songs are weak. I won't dispute that "Rambling Man", inspite of its weak voiced vocal is good, because it is, but "Come and Go Blues" wasn't necessary. Except for the fine piano work on the song by Chuck Leavell, the song sucks.

Dicky Betts guitar work is excellent, except when he tries to fill the gap left by Duane Allman. Here he fails because you can't imitate the work of a genius, no matter how good you are. Besides it's time people let Duane Allman rest in his grave and let these guys progress beyond his riffs.

All over this is a good album, considering it's their first new album over a year.

### Hard Nose The Highway - Van Morrison

Personnel - Van Morrison, vocals, guitar; John Platina, guitar; Gary Mallaber, Rick Schlosser, drums; Jack Schroer, Jules Broussard, Joseph Ellis, William Atwood, horns; etc.

**Rating - Typical Van Morrison** 

Comments - I really wanted to like all of this album, but I couldn't. I found that side one seemed to be just a rehash of previous themes that Van had done on other albums. Side two however, was great and in my opinion saved the album.

I didn't like the opening number on side two 'Green'', but then Van didn't write this one, however, "Autumn Song" was fantastic. it's an evenhanded mixture of jazz and pop, in soft rhythms which are thoroughly relaxing. Van's voice is pleasant and wistful. The arrangement is great.

The lyrics of the songs seemed to have a variable quality to them. They range from the horrible "Snow in San Anselmo" to the beautiful "Autumn Song." This is on of the problems with Van Morrison, the unevenness of his songs and stage performance. I would say however, that this album is worth buying, if only for the sake of "Autumn Song".

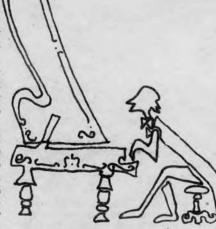
# **Atlantic Symphony's Young Artists**

#### By RODNEY COATES

When it comes to musical talent the Atlantic region is certainly not a depressed area. Three young musicians demonstrated their abilities at the Atlantie Symphony's Young Artists concert last Friday night at the Playhouse. This has become a regular feature of the ASO concert series in recent years and is an excellent means for exposing our young musicians to the public.

The first soloist was 11 year old Angela Laba of Halifax, who played the Hayden Piano Concerto in D. Possibly this piece was overshadowed by the other two soloists for, although technically very precise, one felt a lack of conviction was evident in the performance. Angela had obviously done her homework, though, and was well applauded for her efforts.

Almost beyond description was the rendition of Rachmaninov's Rhapsody on a Theme of Paganini, for Piano and Orchestra, Op. 43 given by Timothy Blackmore of Moncton. The apparent'ease with which the twenty-three variations were executed attests to the talent which Timothy has. With passages ranging from the gentle and melodic to the complex and irregular, the pianist at all times demonstrated his full control of the



keyboard. Truly an inspiring performance coming from an aspiring performer.

For a variation on the theme, the second part of the program featured a performance of Richard Strauss' Horn Concerto No. 1 in E flat, op. 11. An early work by Strauss (not to be confused with Johann Strauss - waltz you hear is waltz you get), it provided a sharp contrast with the two piano works heard previously. Harcus Hennigar, a University of Toronto music student from Dartmouth, delighted his audience with his technical ability and tonal quality; in the fanfare-like passages, the soft cantabile, and the swift-moving rondo finale Harcus proved his mastery of a notoriously difficult, but beautifully sounding, instrument.

**The Inside** 

Two additional works were played by the ASO in its two hour concert, the more interesting being The Unanswered Question by American composer Charles Ives. Trombonist Adrian Hoffman assisted regular conductor Klaro Mizerit in directing the three groups of instruments: strings, woodwinds and solo trumpet. With the trumpet repeatedly posing the "unanswered question", the woodwinds attempted to give an answer over a background of quiet string chords. A very effective musical idea.

Concluding the evening's performance was the Symphony No. 4 in D minor, op. 120 by Schumann. The violin solo of the second movement, one of Schumann's departures from the traditions of the classical form, added a beautiful melody to the work. All in all, a very colourful symphony and well played by the orchestra.

The next ASO concert in Fredericton will be in the Playhouse on Tuesday, December 18, with a performance of Handel's Messiah.

### true giants of HARD ROCK

### By ANDREW STEEVES

The best thing about the David Bowie phenomenon is the fact that he made rock and roll disrespectable again.

Even in these 'liberated' times the idea of being entertained by a self-confessed bisexual dressed in a black jock strap is not everyone's idea of a concert delight; no matter how good the music is. Bowie was not welcomed with open arms, but with a sad shake of many heads. he did achieve However measure of success due mainly to his fine music. The result is a 'wave of glitter' or 'glam' artists, with some pretty clothes and some terrible music, Bowie's appearance was very timely; rock 'n roll was getting too respectable and was suffering as a result. The Boston Pops Orchestra was playing 'rock' to over 40 socialites. Rock operas were raising their ugly head and were becoming a real living menace. A.M. radio fare drove fans to the dubious world of 1950's Rock 'n Roll; a queasy mixture of Chuck Berry and Pat Boone. Even the Rolling Stones became respectable patronized by the likes of Truman Capote and Hugh Hefner. This was not the music your parents warned you about, a lot of it wasn't even rock and roll. Rock 'n Roll, as opposed to folk and pop music, is a loud belting medium and its protest is a shout, not acoustic diplomacy. The Beatles, the Stones, Elvis, and Chuck Berry had in common a poor education and lower class status; their world was more 'Clockwork Orange' than 'Glengarry School Days!' This is the world that your parents warned you about, a vicious, hard, not-at-all friendly world. It is Detroit and New York City; high crime rates and smog. It is the breeding ground for no-nonsense rock 'n roll.

What you were warned about were the likes of Dave Bowie and the Mafia, a mixture of perversion, cruelty, strangeness, and fear. This is what the Stones' song about 'Satisfaction', is all about, but the old Stones are gone.

'Disrespectable' rock is here, though; you just have to look a bit to find it. It comes from the likes of the Stooges, the New York Doll and the Blue Oyster Cult.

New York doesn't take a back seat to Detroit; its crime rate is unere a York Dolls and Blue Oyster Cult. The Dolls are a relatively new band, having released their first record about three months ago. Their name is misleading because they are not 'Dolls' at all, just a bunch of typical street cretins, ready to roll.

If their is such a thing as perfection in hard rock the Blue Oyster Cult is it. They have a sound that is heavy, but very clean; there is no foolin' around with these lads; every riff, every note is relevant to the song to the effect they are trying for. They elaborate annotate but never frustrate. They take a song charge it up and then leave it for a bit, solving on lead or organ, leaving you in suspense; then they whip to its pinacle and crash it down. There is no such

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That's the column for this week. I'd like to thank Reemer for the Allman Brothers album and Rupert for the Van Morrison album. See you next week.

# World-famed guartet coming

tet, with clarinet virtuoso Franz Kittl, comes to the Playhouse December 7th at 8:15 p.m., brought by the creative arts committee of UNB and STU.

The ensemble consists of the. leading soloists of the world-famed Mozarteum Orchestra: Karlheinz Franke, 1st violin; Hermann Kienzel, 2nd violin; Alfred Letizky, viola; and Heinrich Amminger, cello. This is the Quartet's first North American tour with Mr.

The Salzburg Mozarteum Quar- Kittl, who studied at the

Mozarteum Conservatory. At least one work by Mozart is invariably included in their programmes, due to their dedi-cation to the cultivation of the tradition of the Mozart style.

This is the third of this season's seven Creative Arts events, Tickets are available for university students and Creative Arts subscribers at the Art Centre in Memorial Hall, and at the SUB information desk.

(I just love doing this . . . it gives me such a sense of power.)

This is a band that might just break the field wide open; they are getting heavy coverage in the music press and their album is doing well in sales.

They're not queens but a scruffy looking bunch just the same. Starting late in the field they haven't had the chance to rack formable hotel demolition records like the Faces or Led Zeppelin, but they're trying really hard. Even their record contract was a chancy affair, the boys kept giving executives maps and telling them where to go.

What does this say about their music? Quite a bit really, because their music lives up to its promise. It is a thick dense wall of sound, like the Stone's live albums.True,there are no equivalents to 'Midnight Rambler' but 'Frankenstein (original)' has the most prolonged energy buildups anywhere, anytime, climaxing with the line 'so you think you could make it with Frankenstein?' Other great cuts are'Jet Boy', 'Personality Crisis' and 'Pills'. Do you think you are up to the New York Dolls?

as a fade out on a Blue Oyster Cult song, each stands as a complete entity.

Their lyrics are very good featuring the right mixture of science fiction, horror tale and anger. While outside on the turnpike, they have this new hit tune'And gas has become as cheap as thrills, And thrills as cheap as gas!'

Their's is a world full of cities on flame, screaming dig busters, baby ice-dogs...'Ihave this bitch you see, She made lies to me, But she's crossed me, Once too often ...

While the Stooges and the Dolls rely heavily on their live act, the Blue Oyster Cult feature only their music which is only right; it's the best. They have put out two albums now and there is not one weak song on any of them; they are the hard rock equivalent of 'Sergent Peppers' and 'Abbey Road'. There lead guitarist, Buck Sharma, has been called the best guitarist in America and the rest of the band is only percentage points behind and closing fast.

The true energy crisis is on the turntables of the nation. A little 'Raw Power' will cure your ills; blow the cobwebs right out. Don't be discouraged by David Johansen's claims to 'permanent laryngitis' the best rock chorus are to be shouted anyway. If you're

Continued to page 25